McGill Daily
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UNIVERSAL SUFFRAGE?

by Ellen McKeough

Direct election of the president and vice-presidents Internal and External is one of the main features of the proposed constitutional changes, according to VP University Affairs Neil Wiener. The VPs Finance and University Affairs will still be elected by Council. Under the present constitution, all five executive positions are elected by Council.

Wiener feels that direct election will increase the profile of the president. He says the proposed amendment reflects the feeling of this year's Executive that the student population of McGill have a "democratic right" to elect their president. According to Wiener, students will take the election of the President seriously, due to the "past experiences of electing the wrong man." The presence of the StudSoc's "full professional staff" and the Joint Management Committee, which can serve as checks on power of any president, "will not lead to a fiasco" in the election of the president, Wiener concluded.

Only three of the five executive positions are open to direct election so that students will not be confused "with a plethora of positions." Also, the dual scheme for electing the Executive allows for "some diversity in the Executive."

Several proposed constitutional changes will be voted on at the March 1 meeting of Council. Included in the constitutional packet are measures for inmeaching student councillors, Executive Committee members, and StudSoc employees. Under the proposed amendment, if the president resigns, the VP Internal and then External will act as president until a by-election can be called. However, Council is under no obligation to call such a by-election.

Theoretically, Council could

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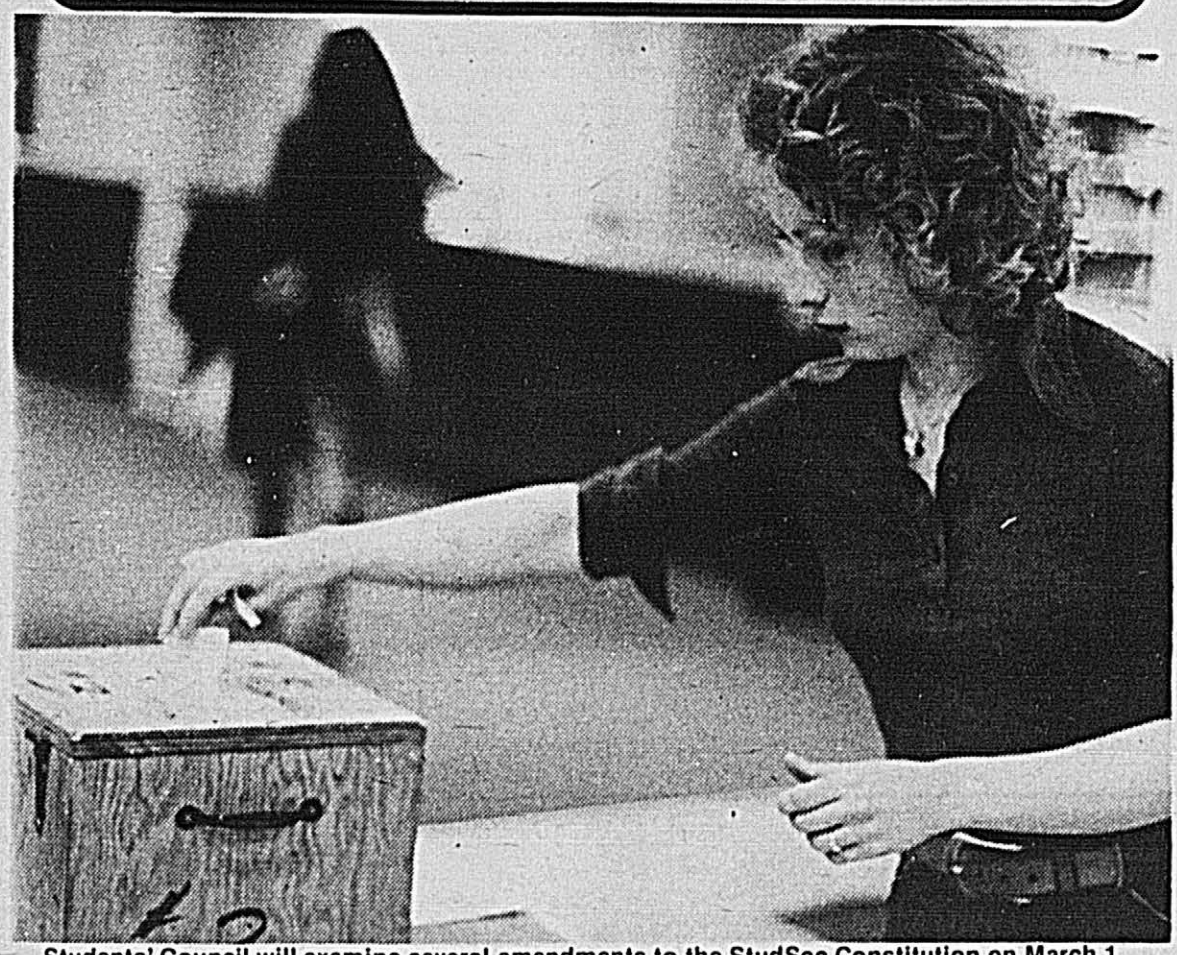

Students' Council will examine several amendments to the StudSoc Constitution on March 1. After that, students will ratify or reject the changes in referendum. Students' Council elections will be run off at the same time.

MCM splits:

Debate tactic

by Marc Cassini

MCM raised eyebrows Monday during a council meeting at City Hall by completely overhauling its usual debating strategy in attacking Montreal's three-year capital works programme.

In council discussions leading up to last week's meeting, MCM had demanded that the municipal administration hold informal meetings during which councillors and city officials could debate openly. In effect, the MCM intended to pave the way for council commissions — a concept inspired by the provincial parliamentary commission studying amendments to the City Charter.

Last week, however, MCM refused to attend the committee plenary in which councillors are invited to ask questions of city officials on the subject of capital works. Speaking for the administration, Executive Committee President Gerard Niding remarked that MCM's non-attendance wasn't at all upsetting to the Civic Party, but underlined that, in the past, it had been MCM which demanded greater access to information on the capital works programme.

MCM justified its no-show with the argument that "the gallery of city officials" sitting through the plenary, as they have done in previous years, contribute little to the debate. MCM stressed that what most interests the party is discussion of the political and budgetary decisions undertaken by city officials.

According to MCM councillor Jean Roy, the three-year capital works programme is no more than "a compilation of administrative requisitions." Roy repeated what MCM has been

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Vieux-Montréal:

Impending staff cuts

by Marie Poirier

The jobs of fifty professors at the CEGEP du Vieux-Montréal are threatened by an administrative decision to reduce by 10% the number of admissions for next year, according to Rolland Boyer of the teachers' union.

The union demanded at an all-day meeting Tuesday that the Ministry of Education intervene in the matter. This situation is unique to Vieux-Montréal where only 67% of applications are accepted, compared to 83% in the 16 other public CEGEPs in greater Montréal. "The administration is reducing student accessibility to collegial studies by limiting the number of new students," said Boyer.

The union says 6,400 students are needed to maintain the present personnel level. The administration had planned to accept only 5,000 students this year but the unionized registrars enrolled 500 students more as a pressure tactic. The administration says it is reducing the number of admissions because there is a drop in applications to Vieux-Montréal. The professors say the records of the centralized admissions office prove the contrary. There would be enough demands to have 6,400 students, said Boyer.

According to Boyer, the personnel reduction is due to budgetary problems. The construction of the new CEGEP cost $20 million more than planned and various administrative deficits need to be paid. The reduction by 10% of students and the layoff of 50 teachers would bring $1 million to the administration.

Teachers busted

by Daniel Boyer

The Québec Ministry of Justice has brought charges against six CEGEP teachers accused of bestowing the rudiments of explosives manufacture on their students.

The indictment states that the accused teachers possessed explosives without proper permits. Proceedings followed a lengthy investigation carried out by the Quebec Police Force at the request of Education Minister Jacques-Yvan Morin.

Last year, Morin protested a decision of Limoilou CEGEP administration to lift the suspension of the six chemistry teachers who had allegedly taught their students to make bombs "in order to take over the CEGEP."

According to a report made by the Security Committee of the Science Faculty at Laval University, the experiment described in the lab book sired by the six teachers, implied serious accident risks.

Last November, the teachers were suspended, but later reinstated after a decision of the CEGEP's administrative council. Morin is expected to clarify the matter before the National Assembly later this week.

Yesterday, the accused teachers sent a telegram to Justice Minister Marc-André Bédard, asking him to clarify the charges laid against them.

Daily-StudSoc:

Senate joins quagmire

by Jennifer Robinson

Students reached consensus yesterday on StudSoc constitutional changes concerning the relationship between the **McGill Daily** and the Students' Council. Members of the Committee to investigate relations between the Daily and the Students' Council decided that a Publications Board, which would be responsible for maintaining the financial integrity of the **Daily**, the yearbook and the handbook, could solve many of the problems that have plagued the organizations for over a decade. The Board would be made up of 3 student councillors, 2 Daily reps and 2 student reps-at-large, and include the StudSoc comptroller and the business manager of the **Daily** as ex-officio, non-voting members.

A structural change of this nature would alleviate financial negotiations between the publications and Council — a situation which is at the root of a long history of bickering and lack of cooperation between the two organizations.

The establishment of a committee to investigate Daily-Council relations was originally suggested by the University Senate last March when the StudSoc received a new constitution after a year of trusteeship.

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Daily Classified

These ads may be placed in the advertising office at the University Centre from 9 am to 5 pm. Ads received by noon appear the following day. Rates, 3 consecutive insertions: non-profit-making-activities & individual students' announcements — $3.00, maximum 20 words, 15 cents per extra word; all other — $6.00, maximum 20 words, 30 cents per extra word (even if sponsored by non-profit-making organizations).

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Great summer camp job opportunities & skill sessions at Quebec Camp conference March 18. Students, meet over 40 camp directors! Call 489-1541.

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MISCELLANEOUS

Two kittens, 10 weeks old, both female were saved from RESEARCH. They need a good home. Please call 842-3556.

Writers and plant lovers: We will pay for articles on any subject pertaining to indoor or outdoor plant life. Submit your articles to: H. Selick, 4536 Lake Rd., Dollard des Ormeaux. Unacceptable material will be returned providing stamped, self-addressed envelope included.

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Nominations for the Scarlet Key "AWARD" will be accepted up until March 1, 1978. Nominees should show qualities of distinction and / or leadership in campus activities while maintaining their fulltime academic commitments.

The "AWARD" is McGill's only recognition to those students, MALE AND FEMALE, who have contributed to McGill life outside of their academic program.

Nomination papers should include name, address and telephone number, plus other pertinent information on the activities of the nominee, or pick up application forms from the Union Box Office.

All applications should be placed in the Scarlet Key box at the Student Union, or send to:
Jeff Graham,
Scarlet Key Coordinator,
care of The Graduates' Society,
3605 Mountain Street,
Montreal H3G 2M1, Quebec

THE WEEKLY

photo: Meg T. Blank

The Winter's Tale: **Mamillus (Marc Richertz) and his nurse (Pamela Karpiak).**

Winter's Tale:
Actors' Energy Adds Spark

The Winter's Tale
by William Shakespeare
directed by Barbara Bellafiore
at Players' Theatre

by Gigi Rosenberg

As *A Winter's Tale* begins, a festive reunion has just taken place between King Leontes and his boyhood friend Polixenes, King of Bohemia.

The reunion of these friends, however, does not remain festive for long. Leontes feels that he is justified in believing that his pregnant Queen Hermione has committed adultery with Polixenes. Leontes gives orders to poison Polixenes and has the innocent Hermione thrown into jail.

Polixenes is able to flee Sicilia before being murdered. Hermione gives birth to a baby girl whom Leontes, in a fit of anger, orders to be abandoned in the forest. The child, Perdita, is found by a simple shepherd, who decides to save the child and raise it as his own. Although Leontes is sure that Hermione has given birth to the child of Polixenes, he chooses to consult Apollo's Oracle. As one could predict, the Oracle states that Hermione is chaste. At the subsequent news that her son Prince Mamillus has taken ill and died, Queen Hermione falls dead and so Leontes, left without a Queen or an heir to the throne, realizes his irreparable blunder.

What is most impressive about the production up to this point, is the tremendous energy which the actors have created on the rather stark stage. The performers work well together and are able to achieve an extremely high level of concentration, which is able to hold the audience with a seemingly magnetic force.

Randolph Maxted is an extremely powerful performer who portrays the blindly jealous King Leontes. Maxted is a vibrant force on the stage, and he has been able to effectively capture the complex character of Leontes. Maxted appears sensitive to the crucial character change of Leontes which transforms him from the madly jealous king of the first act, into the more subdued, wiser king of the latter part of the play. Maxted makes full use of the intimate atmosphere of **Players' Theatre** by establishing riveting eye contact with the audience.

Hermione is portrayed by Donna Kalil, a beautiful actress who combines many of the maternal, warm yet strong qualities of the unjustly accused Queen. Kalil's poised body movements and subtle facial expressions greatly enhance her role.

Among the outstanding performers who augmented the energy of the main characters were Robert Cucci as Camillo, Eric Dehais as Polixenes, Christopher Holder as Antigonus and Findlay Sims, a most versatile performers who appeared in several minor roles.

As Act IV opens, the audience is informed that 16 years have passed by the character Time, portrayed by Pamela Karpiak. Karpiak has a good stage voice and excellent facial expressions although there were times when she detracted from the main stage business by being overly active in the background.

The daughter of Hermione and Leontes, Perdita, has become a blossoming beauty of 16 years, after being raised by the old shepherd and his son, the Clown. This father and son duo is hysterically funny; in these roles Micheal Crisafulli and Robert Janes are limber and animated and carry their roles with excellent body language, voice variation and real comic flare.

Perdita has fallen in love with Florizel, Prince of Bohemia, and these two lovers decide to be married, no matter how unusual this mismatch may seem. Perdita is played by Heather Dorion and Tim Brown plays Florizel. In their opening scenes, these two performers seemed to lack concentration but as the play continued, they gradually grew into their respective roles. Dorion is able to give a good portrayal of a shepherdess who, underneath it all, is a princess.

Another supporting actress who has not yet been mentioned is Margaret Groome, who plays Paulina. Groome has a good feeling for the hardened, devoted, yet compassionate nature that composes her character.

The forest scenes in **The Winter's Tale** are often festive and musical and the accompanying musicians who provide this background seemed a bit unrehearsed and at times greatly detracted from the actors' pleasant voices. A predominant character in these forest scenes is Autolycus (Todd Chanko), a thieving rogue. Chanko is a real ham and he uses his talents to the fullest in this well-suited role. His excellent facial expressions and flexibility, along with a good singing voice, makes his presence on stage a real pleasure.

Director Barbara Bellafiore has done a superb job with this Shakespearian piece. Although blocking is at times awkward, the production is flowing and well-paced. The set design, simple yet more than adequate, was designed by Christina Poddubiuk. Poddubiuk also designed the basic yet well-suited costumes. A good deal more could have been done with the lighting, designed by Cameron McGill; it is unimaginative and at times detracts from the performers.

The Winter's Tale, produced by Chris Caron, is one of the best productions that this reviewer has yet to see at McGill **Players' Theatre.** The success of this production lies undoubtedly in the excellence and energy of the actors and actresses. It is a play that leaves the audience thoroughly entertained and inspired.

Down to the Lower Depths

by Lesley Roberts

The Lower Depths was written as a politically oriented play set in pre-revolutionary Russia. This presents some problems which are more than adequately overcome by the players in the Dawson College production. It is difficult to relate what the play is all about, because there are several sub-plots occurring simultaneously. Basically the underlying story relates the harsh life of peasants and the restrictions they must constantly face, a theme which makes the play for the most part depressing. Although there are light moments, we are not spared the pain of their day-to-day existence.

With a few exceptions the players handled the roles adequately. Fortunately these exceptions were overshadowed by several very good performances. Luka, excellently played by Michael Krychun, is often called "Grandpa", which is the type of character he portrays; he is sensitive to everything around him, but deceives people in order to ease their suffering. An instance of this occurs with "The Actor", portrayed very well by Timothy Webber, a student in the drama department. Luka convinces "The Actor", a broken down drunk, to rehabilitate himself and begin a new life. But he is laughed at for believing Luka, and cannot handle the situation once the old man is gone.

Equally good performances were delivered by Neil Affleck, David Conner, and Andrew Johnston.

One flaw in this production is its length. The two-and-one-half hours tends at times, for various reasons, to drag. There are times when only one character is on stage resulting in uncomfortable pauses when the audience is uncertain as to what he is doing. But the major reason for the tedium is the difficulty of sitting through the endless series of misfortunes. On the other hand, the pacing is a bit too fast for the audience to grasp the whole story.

The stage setting was very appropriate however, being somewhat cramped yet leaving room enough for the many characters to move comfortably on-stage.

[One final note: to get to the Dome Theatre from Atwater, take the number 90 bus along St. Antoine and get off at Rue du Couvent. Turn left, walk down to the end of the street and there you are.]

Ahmed Yar Khan:
Art at McGill Lacks Support

by Hugo Fay

Ahmed Yar Khan has little to do with McGill these days. He lives frugally in a makeshift but spacious apartment-cellar at the one-time Russian embassy, surrounded by a wealth of resplendent colours that glare at you from the canvases.

He rarely goes out except to shop—tobacco, tea and bread. Or, to take a break from his painting, he strolls over to Thomson House before last call. He entertains, not lavishly, late in the afternoon, talks about his work, will offer you a pipe and a cup of darjeeling and greet you with an honest, smiling face. He's generous with a fine, though sometimes unpredictable, sense of humour.

Ahmed is principally known at McGill for his stint as artist-in-residence ('73-'75)—a project largely of his own conception—and his long-standing voluntary studio classes.

Before he became associated with McGill, little was done in the way of promoting visual arts on campus, and it would not be unfair to others to say that, since his arrival, more has been accomplished in this field of extra-curricular activity than at any other time.

A student of art in Bombay and a champion middle-distance runner, Ahmed left India in the early sixties to continue his studies in Germany at the Kunstschule der Offenbach, where among other activities he presided over a group of international artists concerned with cultural and festive programs.

Upon arriving in Montreal, Ahmed worked on the interior design of the German Expo pavilion, while taking a few art history courses at McGill. He then joined the Beaux Arts at Université de Montréal to obtain a degree in art education.

Back at McGill, Ahmed worked steadily to set up a non-credit studio class which until its closure this year was something of a tradition. He also organized a series of successful exhibitions on campus.

Despite individual contributions like Ahmed's at McGill, the university has as a whole remained docile and immune to creative innovation. Entrenched in its bureaucracy, McGill appears immoveable.

"You have to break your back, move mountains, walk barefoot over burning stakes to get anything done here," said Ahmed.

After selflessly nurturing the artistic community into adulthood, Ahmed has become critical about the general lack of response from those who are in a position to improve art at McGill. "There's no structural framework for art here," he says.

The problem with voluntary classes has always been one of obtaining reliable funding. Before the Students' Society revamped its policy on financing individual clubs, Ahmed's fine art society received about 700 dollars annually, which went towards partially defraying the costs of materials and models.

Today, under the waste-not, want-not union rule, maximum endowment for interest groups is 350 dollars. The new system, designed to eliminate mismanagement, unfortunately pre-empts any effort to channel more funds to groups, like Ahmed's, whose activities incur higher expenses.

Earle Taylor, Student Affairs Officer, conceded this point. "It's extremely difficult under the present system to evaluate one group against another. Though in the light of past practice," he added, "we have no choice but to set a lid on funds for private interests groups."

The situation is hypothetical, since the studio classes are no longer open, but it does demonstrate how a potentially valuable student service is crushed by unfortunate financial straits.

Ahmed, meanwhile, emphasizes that the only way the project can grow is if a permanent fund can be extracted from the administration itself—a long shot, he feels, but one which would prove beneficial to the university as a whole.

He explained why non-credit courses were worthwhile: "When you work under the credit system, you automatically put pressure on students. This hampers their creative ability, because credits themselves become the sole object of the course. A student will end up meeting course requirements, period. And this is nonsense in art, which is terribly disciplined and also very personal."

Fighting for recognition is difficult, as Ahmed has experienced. But not impossible. "We must tap the very sources of art and artists at McGill," he said. "And I would go out of my way to set up this kind of program if people are interested."

For the time being, however, Ahmed is in retreat. "It's up to someone else," he said half-jokingly. "I've just too much to do around here."

Ahmed is disappointed mainly because his contribution to what he sees as "an intelligent and mature community" has soured in the face of inadequate support. Art, he feels, has too long been the pleasure of the few and, with this in mind, he has endeared himself to dozens, both students and staff, in his attempt to introduce a wholesome and new extracurricular activity.

In the past, some of his students have taken off for a degree in art education, and in 1975 a plan for a permanent gallery in rooms 123-124 of the Union Building went as far as the Students' Council, before the Union finally folded into the the hands of an interim trusteeship. But the Students' Council was dissolved, and the plans were abandoned.

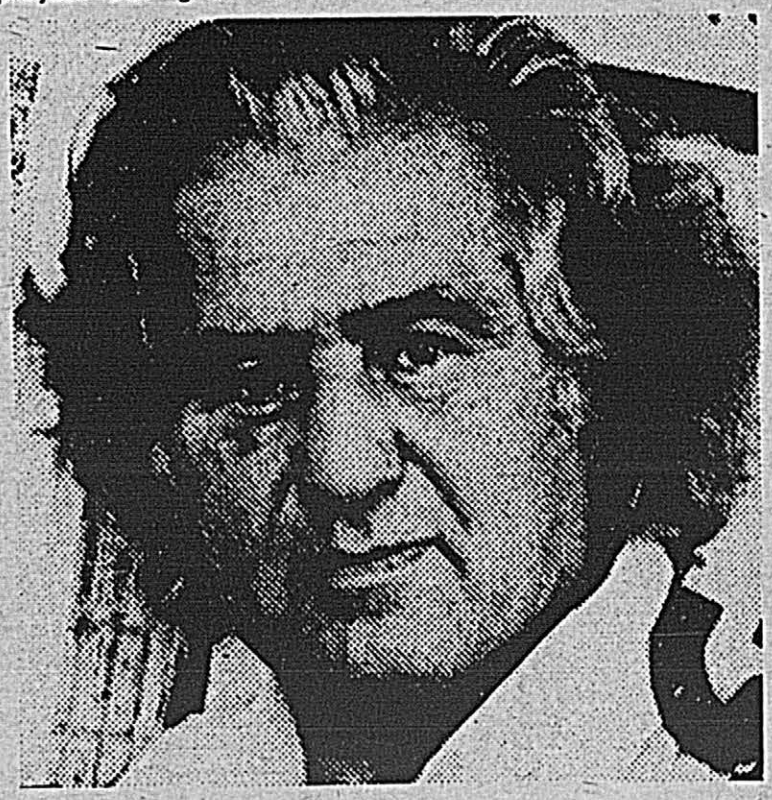
Ahmed has come close to realizing his ambitions for McGill. But his experience has led him to the unhappy conclusion that "people just aren't interested in anything unless they pay for it and can show something concrete for it."

"There is no credit without a price," he said, "and art is priceless." That it has made little impact at a place like McGill is, according to Ahmed, "a disgrace to society." "After all," he says, "our pictorial language was the first known to man."

photo: Jody Harwood

Ahmed Yar Khan: "We must tap the very sources of art and artists at McGill."

Layton Speaks



by Gail Heimann

Irving Layton, a former Montreal poet who now lives in Toronto, read his poetry at McGill last Thursday night.

Much of his work reflects what he calls his "Jewish experience," although he does not ignore his Canadian heritage. "I am a Canadian Jew," he said. "Both the Canadian and Jewish aspects of my life have come to form my outlook and sensibility."

Layton feels that Judaism has given birth to the religions of Christianity and Islam, and that those religions are testimony to the creativity of the Jewish people. "No aspect of thought has been left untouched by Jewish fingers. Jews have always been on the periphery of civilizations. Because we were outsiders, we were able to see what the insiders themselves were too complacent to see," Layton posited. He cited Marx and Freud as examples of Jews whose alienation from their respective societies became an important facet of their work.

Layton came to Montreal from Rumania when he was one year old, and he graduated from McGill some years later. During this time he and his family encountered much anti-semitism. Layton's outrage at this prejudice has found its way into his verse. His poetry also acts as a vehicle of expression for some of his controversial ideas on Jesus Christ. He stated in the foreword of his anthology **For My Brother Jesus** that one of his intentions in publishing the collection was to "reclaim Jesus for the Jews as one of their greatest prophets." On Thursday night Layton iterated, "Jesus on the cross is a great symbol of the Jews, powerless, without centurions."

Layton read a cross section of his work, keeping somewhat of a balance in mood. He alternated between moralistic, and lighter, romantic, or anecdotal poetry. In "The Predator" he laments over a trapped fox that had somehow crawled to the road to die and postulates that animals' freedom is their death. Still, he concludes, "man sets more terrible traps for his own kind."

Layton's mother shaped a great deal of his thought. A poem dedicated to her creates an image of an aging woman, still proud of her dark eyebrows and sharp tongue. Layton commented that it was his mother's cursing that gave him his impeccable sense of rhythm.

"For Auld Lang Syne" is a lighter tribute to an old school chum who has entered the business world. Layton is happy to patronize his haberdashery and even purchases a custom Jaguar from him when he buys into an automobile dealership. It's only when his old friend becomes the proprietor of a funeral home that Layton draws the line.

In "For My Brother Jesus" Irving Layton states his respect and love for Jesus Christ. The final stanza:

> . . . O crucified poet
> your agonized face haunts me
> as it did when I was a boy;
> I follow your strange figure
> through all the crooked passageways
> of history, the walls reverberating
> with ironic whisperings and cries,
> the unending sound of canonfire
> and rending groans, the clatter of
> bloodsoaked swords falling
> on armour and stone
> to lose you finally among your excited brethren
> haranguing and haloing them
> with your words of love,
> your voice gentle as my father's.

Layton concluded the Hillel-sponsored program by answering questions from the audience. Asked if the pendant he was wearing — a large silver creation inlaid with mother-of-pearl — was of any significance, Layton denied special importance, but mentioned that the Moroccan shopkeeper from whom he had purchased the pendant guaranteed that if rubbed three times the pendant would be effective in keeping away virgins. "At my age," he mused, "that's something to take into consideration."

ANOTHER McGILL ARTS & SCIENCE UNDERGRADUATE SOCIETY FOLK CONCERT

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The McGill Players present

The Winter's Tale

By William Shakespeare

February 22-26, March 1-5

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All Tickets $3.00 Friday and Saturday
Reservations: 392-8926 / 8989

McGILL CHINESE STUDENTS' SOCIETY (MCSS)

Annual General Elections

Any MCSS members interested in nominating or voting for candidates in this year's general election, please notice that the election is to be held **Friday March 17 at 8 pm.** (Exact location will be announced later). The following offices are available.

MCSS President
Internal Vice President
External Vice President
Secretary
Treasurer
Chairman of Cultural Committee
Chairman of Social Committee
Chairman of Sports Committee
Publicity Officer
Publication Director

The deadline for all nominations shall be **11 March at 5 pm.** The regulations and procedure regarding nomination are described in the Electoral By-law which will be available starting **25 Feb.** at the Chinese Library (3434 McTavish). Nominations are to be submitted in confidence to the **Chief Returning Officer Mr. Peter Kung** who will be available at the Chinese Library on
25 Feb. 2 pm to 5 pm
4 Mar. 2 pm to 5 pm
11 Mar. 2 pm to 5 pm

Further questions can be directed to any present MCSS executives [845-8590].

Les Grands
Ballets Canadiens

Friday, Saturday, Sunday
March 3, 4, 5, 1978

L'aujourd'hui de demain
Paige/Gagnon

Try, Ready, Go
Nault/Chabrier

A New Ballet
Macdonald/Schafer

La fille mal gardée
Nault/Hertel

Pas de deux, Swan Lake

Alicia Alonso

of the National Ballet of Cuba

Tickets: $12.50, $10, $7.50, $5.
Students[2]: $6.25 (not available for March 3).

Sponsored by St. Lawrence Cement Company.

Thursday, Friday, Saturday, Sunday
March 9*, 10, 11, 12**

L'aujourd'hui de demain
Paige/Gagnon

Icare
Hoving/Matsushita

Giselle

Dolin/Adam

Tickets: $10, $8, $6, $4.
Students[2]: $5.

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Casting and programme subject to change.

2. Students: $5
Parterre T-Z, Corbeille E-J
Students must have identification at the performance

Salle Wilfrid-Pelletier, Place des Arts

Thursday, Friday, Saturday, Sunday
March 16*, 17, 18, 19

Concerto Barocco
Balanchine/Bach

After Eden
Butler/Holby

Pas de quatre
Dolin/Pugni

The Firebird
Béjart/Stravinsky

Suite Carignan
Macdonald/Carignan
played live by

Jean Carignan

Tickets: $10, $8, $6., $4.
Students[2]: $5.

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MUSIC

photo: Susan Jarolim

Fantasy and Fashion

by Kerric Harvey

Settle down, Anita; it's not what you think...

Three storeys up at the Place Jacques Cartier in Old Montreal, there is a white-bricked attic room. There are many such rooms in this older part of town, with old broadwood floors and white-slatted ceilings, but there is something more than a little bit different about this particular one. This room is the home of **dRAGS** — a unique combination of friendliness, fantasy, and 200 years of fashion history.

dRAGS is a place where you can add a touch of authenticity to your nostalgia. The sign says that they specialize in "antique clothing", but they really deal in more than just that; for prices far more reasonable than you'll find downtown, you can be a dashing Spanish-shirted bridegroom, a velvet-cloaked debutante, or maybe even a runaway French aviator — and that is only the beginning!

Aside from the usual stock of World War One knickers and leather leggings, **dRAGS** sports rack upon rack of really kinky lingerie: black velvet brassieres with enough support to float the entire Canadian economy and still have some left over to help out south of the border. There's everything you could possibly need or want, including elephantine pink bloomers to oh-so-enhance that Special Evening — once your escort recovers from a case of the turn-of-the-century-giggles, that is.

There's an abundance of outerwear, too. Sharp skirt suits that Lana Turner eventually outgrew, but which live forever on at Tiffany's, or maybe even at the Campus Pub. There are Scottish kilts enough to outfit **anyone's** bagpipe battalion, and shoes and hats to make Elton John look like a conservative dresser. There's fur **fur FUR** — some that eye you rather accusingly over the countertops, and some that you just **know** have been truly dead for some time. Stack upon stack of somebody's white silk memories, and Oriental smoking jackets, and rough'n'tough leather coats — and all on sale right through until the end of February!

The Montreal **dRAGS** grew out of a "thing" that owner Dale Wiederman had for antique clothing. Mr. Wiederman purchased the leftover stock from a shop in Calgary that was closing, then supplemented his

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photo: Meg T. Blank

Piano in the Air

Avant garde jazz is an enigma. Whether or not this is the basis of its popularity is a question frowned upon by jazz enthusiasts. There is certainly an abundance of these at the **Rising Sun Jazz Club** on Ste. Catherine and Bleury, who attended the recent presentation of "Piano dans l'Espace" by avant garde artist Cecil Taylor.

Taylor appeared from February 14 to February 19, with the quintet of: Sirone on bass, Ramsey Amin — violin, Raphe Malik — trumpet, Jimmy Lyons — alto sax, and Ron Shannon — drums.

The most obvious and perhaps most positive characteristic of Taylor's style is his energy. He literally attacks the piano, contorting his body around, over, and into the keyboard. The "group" certainly doesn't fail him in maintaining the level of religious zeal, seeming to play until exhausted, then stumbling off-stage.

As for the quality of the actual musical product, it was apparent that each of the performers was capable of a pretty mean "Twinkle, Twinkle", but how can one judge anything so intangible and innovative? By its very nature the temper of the music is constantly changing. The musicians were amazingly limber, able to change mood readily and unexpectedly. The numbers were not atonal; at times they were even lyrical, focusing largely on piano and bass with strong solo performances. Most often, however, the traditional "melody" was replaced by a strained series of crescendos, each instrument playing to the point of distortion, apparently in an attempt to extract maximum tonal aberration. A particularly memorable exchange was between trumpet and violin; where the duet consisted almost of a simple echo.

In "show" quality the group was characteristically lacking. The complete concentration of jazz musicians tends to exclude the audience. There was no verbal communication save the few grunts of exertion by the bass player. The lighting was insignificant, purposeless, and not at all reflective of the mood of the music. The numbers flowed (to the point of running) into one another — even the most ardent avant garde enthusiast could not distinguish the break between tune-up and the first number.

None of this affected the rapture of the audience. Typical of the **Rising Sun** crowd (perhaps a result of insufficient exposure to light), the clientele were entranced by the mystery of the music, swaying back and forth to an incomprehensible rhythm. Eyes closed and heads thrown back, drinks forgotten on the crowded tables; there was not the slightest hint of intimacy. Everyone was intent on expanding his intellectual scope, in many cases to the point of excluding the music.

"Piano dans l'Espace" was not "entertaining" — it was experience in the darkest sense of the word. If one has sufficient appreciation of the purpose of such musical exposé, it is possible to ignore the small inconsistencies (as, when the violinist dropped his music — the net result was unchanged). The lure of the "cult" is strong, but the pleasure of the senses stronger.

Café Expands

by R. Bruce Stark

We go to classes and descend hurriedly to basement vending machines for a quick cup of something wet, brown, resembling coffee.

In ghetto one and a halfs we add teaspoons of brown, powdery crystals to cups of hot water and stir.

When all the hurrying is over and one is ready for quiet conversation and a taste of full-flavoured coffee, it's time to call a friend and visit the **Café Santropol.**

The **Santropol** is a small restaurant where one feels more like a visitor than just another customer. The informal, relaxed atmosphere makes the **Santropol** an attractive choice for late-night study breaks.

If you have visited the café in the past, you may remember a small restaurant with room for perhaps a dozen or so people. In January the restaurant expanded to about twice its original size and was completely redecorated. The decorating scheme is impressive. The new paint is purple, but unlike most purple colours, manages a tasteful appearance. The purple walls are complemented by beautiful, flower-print corduroy material which has been fitted

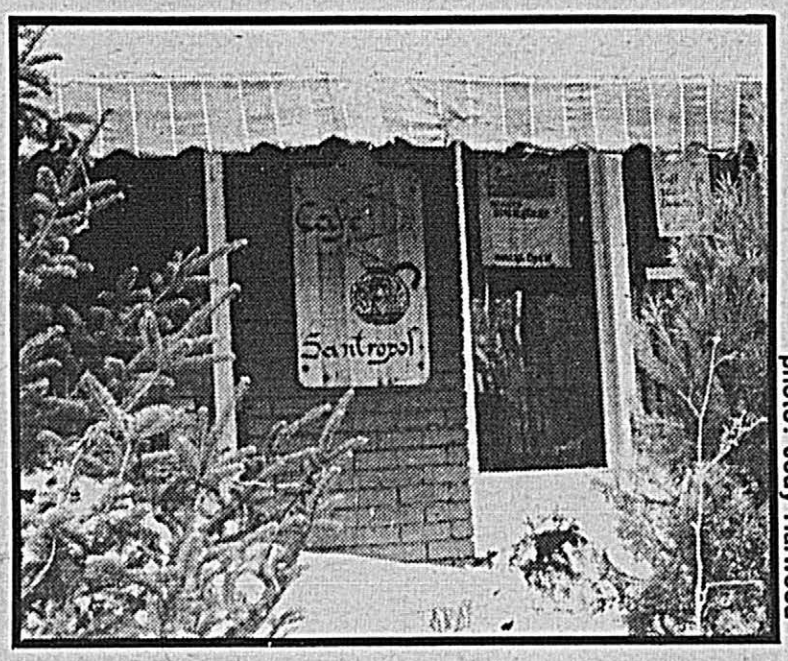


photo: Jody Harwood

in wooden wall-mouldings. In the centre of the restaurant, separating the two rooms, is an antique wooden serving bar which blends well with the dark, wooden floors and tables.

In renovating this 1890s building the owners stripped paint from antique tin panels and nailed them to the wall behind the bar. These embossed panels were used in the 1920s and '30s as substitutes for more expensive plaster walls. Another attractive feature of the café is the cut-glass window frames which have been restored to their original, unpainted condition.

The **Café Santropol** serves appetizing sandwiches on thick slices of brown bread. Salads, soups and desserts are also available. The cheesecake I sampled was creamy, laced with pineapple chunks and quite delicious. The coffee, richly brewed with a faint trace of cinnamon, is uniquely their own.

The **Santropol** is located four blocks north of Pine Avenue on the corner of Saint Urbain and Duluth W. The café is open from 1 pm to 1 am on Mondays, 11:30 am to 4 am Tuesday to Friday, from 1 pm to 4 am on Saturdays, and 1 pm to 2 am on Sundays.

In Your Ear:

Costello Hits the Mark

Elvis Costello–
My Aim Is True
(Columbia)

For the depressing seventies, Elvis may still be the one.

The snarling 23-year-old Britisher may be the perfect person to shake an ennui-filled decade back to life.

Elvis Costello has been massed in with the group conveniently known as the New Wave. What Costello shares with most groups in this category is an insistence to a return to rock and roll in a purer form than the synthesized syrup doled out by the top ten bands. But Costello goes beyond most New Wavers by combining bright and strong rock with interesting lyrics — cynical, dark, surrealistic and often witty.

With his three-piece band (unfairly unnamed), Costello's music is pre-electronic perfection; two electric guitars, a bass and drums. But using a minimum of instruments does not mean three-chord monotony, for the music and rhythms are varied and inventive. The music of each song sets up a mood, creates a concise atmosphere within which the words tell the story.

Costello's voice is rasping and throaty, perfect for his tales of treachery, revenge and disillusionment. For example, "Watching the Detective", the hypnotic cut which ends the first side, starts with ominous guitar chords reminiscent of sixties spy shows, and snakes along through lyrics like "she's filing her nails while they're dragging the lake."

Other themes which Costello covers are adolescent frustration: "Both of us were willing but we didn't know how to do it", (Mystery Dance), and "I said I'm so happy I could die, she said drop dead, then-left with another guy" (Red Shoes); revenge for this frustration, and an inevitable cynicism about the state of the world in general. But these dark lyrics are often contrasted with the music, which is bright and brisk. For instance, Costello sings that "everything means less than zero," but follows this phrase with a shoo-bop chorus of "He-eey, Raa-ee".

It is the intelligent and angry lyrics, combined with the inventive and punchy music which makes Elvis' **Aim** so true.

Ian Hunter–
Overnight Angels
(Columbia)

"She taught him how to play guitar, she taught him how to be a star, but mother, were you really there?" — incredible words from a forty-year-old man who used to quote D.H. Lawrence on his album covers.

Ian Hunter seems to have formed a long career as the victim of his *"all you ever said was be cool, be cool, be cool"* own excesses. As lead singer for **Mott the Hoople,** Hunter's whining piercing cockney vocals fronted one of the best hard-rock bands of the late sixties. Due to temperamental difficulties, apparently mostly Hunter's, the group disbanded when on the verge of commercial and artistic success.

Hunter then released an album with Mick Ronson, David Bowie's former guitarist, in this reviewer's opinion, one of the best albums ever recorded. Hunter's thin and urgent vocals matched Ronson's screaming guitar work perfectly. But, like in the days of **Mott,** Hunter was still over-exposing his just-too-sensitive personal problems and the oh-so-intense-but-depressing life of a rock star.

Then came **All-American Alien Boy,** Hunter's overall dull follow-up, sans Ronson (personality differences). Backed by competent but unexciting musicians, Hunter's intensity of voice and lyrics had no sounding-board. The album also ends with a dialogue between Hunter and God — yuck.

Well, **Overnight Angels** is a step in the right direction, but only in being a step backwards to the days of **Mott the Hoople.** It would be unfair to expect a technically weak and very stylized singer to change his style radically, but Hunter seems to have niched himself into a tidy little formula consisting of hard rockers and poig(pronounce the "g")nant ballads.

Fortunately, on this album, Hunter has well chosen his sidemen and producer. Earl Slick blisters the guitar tracks, Peter Oxendale's keyboards fill in the texture of the songs, and Rob Rawlinson on bass and Dennis on drums propel the songs powerfully. (whew!)

Overnight Angels was produced by Roy Thomas Baker, producer of **Queen's** albums, and Baker gives this album the same seamless crisp sound.

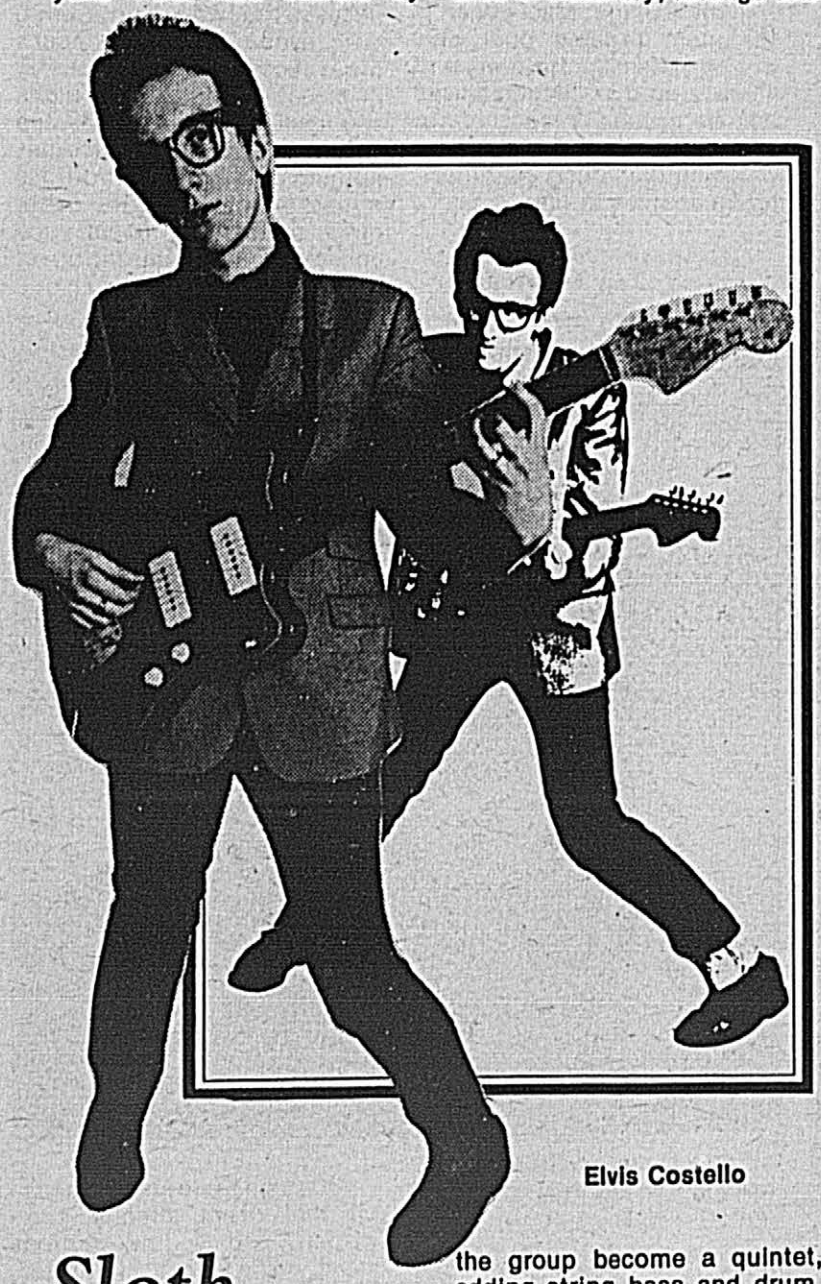
So, when they're good, they're very, very good, but when they're bad they're horrid. Fortunately, most of this album is very, very good. The **Mott**-like hard rockers succeed by the razor-edged clarity which the original band lacked. "Overnight Angels," the title track, and "Wild and Free", on the second side, burn up the vinyl with their raw power.

But on songs like "The Ballad of Little Starr", with lyrics like "you don't know who you are, / the reservation killed your nation / and in some tourist's car / you feel the pain...little star..." it takes more than excellent musicianship to make one stifle a groan.

Talking Heads '77–
(Sire)

When I first heard this album I nearly cried. Now I almost like

continued on page eleven...



Elvis Costello

Sloth

Friday and Saturday nights (Feb. 24 and 25), the Toronto-based **The Original Sloth Band** will be performing at McGill's **Douglas Hall.**

The founding trio, consisting of Chris and Ken Whiteley and Tom Evans, began playing together in 1965 as part of **Tubby Fats Original All-Star Downtown Syncopated Big Rock Jugband.** A few years ago the group become a quintet, adding string bass and drum. The additional instruments reflect the band's growing repertoire of early jazz and standards of the twenties and thirties.

Sloth Band songs range from a capella gospel, through country and Chicago blues, up to big band music, with influences from Louis Armstrong, Fats Waller, and Clarence Williams, among numerous others.

Garfield:

Light Show

by Mike Geisterfer

Garfield struck them "out there" at Le Plateau. Saturday night, right between the ears. Apart from the fusillade of light, noise and second-rate gimmickry, it wasn't a bad concert.

The seven piece "progressive" rock ensemble was, to say the least, agile. As for their music, well... it wasn't. The devoted audience was, however, undaunted by that; they were whipped into a frenzy by each flashing light, each lost chord and each heavenly toke. Their approval was unanimous, reverberating through the creaky rafters in spasmodic outcries, cat-calls and meaningless garble.

Garfield French, lead singer and henchman of the group,

photo: Meg T. Blank

seemed to view his enthusiastic followers with contempt. His 'casual' self-esteem appeared affected, his haughtiness accentuated by the lavish light display. Streams of technicolour light whipped through the smoke-filled air, giving the stage a surrealistic effect.

Sitting in the packed balcony, one got an overpowering sense of gravity. The single, "Little Things" as an example, reeked of oppressiveness, the moog synthesizer dominating where it should have been discreet, discreet where it should have been silent.

All that was made up for, however, by the splendid performance of Chip Yarwood on flute, who made a tremendous leap into the field of interpretive dance. He passed through a myriad of spastic contortions and gymnastic feats of rare calibre, all the while playing the flute. It would have, in fact, been an excellent performance had it not been devoid of musical content. As it was, the flute brought forth little but agonizing screeches, perhaps protesting its mutilation.

Dennis French must be commended for his innovative exhibition on percussion. Equipped with kettle drums, brass gong and the conventional set, he displayed an innate sense of rhythm and timing. His solo performance near the end, highlighted the evening.

Toronto-based **Garfield** has undergone a significant change musically since the release of their first album, **Strange Streets.** Their music has developed from unique and innovative progressivism, to a bland brand of acid rock.

Books

David MacFadden:
Vernacular Poet

On the Road Again
By David MacFadden
McClelland and Stewart
Toronto: 1978, 112 pp.
$5.95

by Michael Cameron

This is David MacFadden's tenth book of poetry, and, in case you haven't heard of him, he's one of Canada's most original poets. His earlier books are characterized by a colloquial style charged with ironies and humour, and a persistent need to undermine seriousness. In other words, he's very funny. But don't be misled: throughout his career, MacFadden's poetry has always had a method to its madness, and beneath it all is a fundamental desire to be absolutely truthful to his emotions. We realize, also, after reading him for a while, that sometimes it's the jokester who is really covering up some of the saddest insights.

Anyway, MacFadden would change the subject to dragons or Hamilton, Ontario (his home) if he heard that statement. His imagination is limitless, and in this collection he has poems ranging in theme from Stompin' Tom Connors or "Hsu Fu's Speech to the Five Hundred Youths of Both Sexes" (a poem about Ancient China in the third century B.C.), to laundromats and St. Lawrence Of the Cross. In one poem, a memory of hitchhiking across the Prairies, he recalls how he met a truckdriver who was really Christ in disguise:

God, Christ told some great stories
and great imitations of Pierre Trudeau
and of an Indian woman
who sounded just like Victoria Reindeer of Fort Smith

This is an example of his surrealist, zany vision; you never really know if he is recording an experience or imagining it. This gives his poetry a magical, childlike quality that invests even the most boring, Canadian themes with a strange glamour. He can illuminate anything in a style that is completely natural. As he says in a poem:

To write involuntarily
as mountains are formed
as ice grows on the peaks

his ambition, and he achieves it.

At his worst, MacFadden is prosaic, though never dishonest. His style precludes that. Sometimes the poems are mere anecdotes and verge on cuteness. But at his best, MacFadden has the unique ability to be both satirical and interesting at the same time; if anyone can exemplify the best traits of being Canadian, it's MacFadden; you come to know him intimately through his poetry, and, without being in the least interested in politics, he can show us with rather disarming cunning the paradoxes of the Canadian human comedy. He talks to an Eskimo friend about Lord Byron in one poem. In another he experiments with necrophilia. An eagle as big as a house swoops down on a wolf as big as a train tunnel. A woman friend has a sexual thing about beavers. A dead man in a morgue is attached to a man drinking in a tavern by a long, invisible silver thread. These are some of the things that happen in MacFadden's world.

On the Road Again is different from some of MacFadden's earlier volumes because it is about travel. His favourite themes in the past were domestic ones, about Hamilton, his wife Joan and their children, transformed to mythical status something like the characters in William's **Paterson** or Olson's **Gloucester.** In this book, MacFadden crosses Canada like a sort of folksinger, writing about the scenes he comes across. In fact "folk art" would probably be a good description of MacFadden's poetic technique, if that term didn't have hockey connotations. The poet has lines you think are bad verse at first: then you find out they are parodying somebody else, or ironic, or have hidden meanings. MacFadden is, usually one step ahead of the reader, despite his surface simplicity, and this gives his poetry its ability to sustain many readings.

In my opinion, MacFadden is the most likeable poet now writing in Canada. He is wry and humane even in circumstances that are peculiarly mournful. In "Fingers" he writes, after envisioning his young daughters' future agonies in life:

Later, alone in my room,
thinking on my present agony
I hold up one finger like a gun,
point it at my head and say
Bang!
and somewhere out in the kitchen
one daughter says to the other
Did you hear a bang?

For his collected work, MacFadden deserves ten times the exposure and acclaim he has now, though he is already gathering an enthusiastic following. He should be a literary "star" like Margaret Atwood, but it seems unlikely he'd like that very much. He is too sensitive to literary phoniness. At present he is working in a unique literary vein by being a people's poet (i.e. an anti-poet), a humourist, a dreamer-satirist, and a colonizer of imaginary wildernesses all at the same time. The reason I sometimes use "MacFadden" to mean both the author and the poetry is because the two are, in a weird way, synonymous: the poet's life is recorded in the poetry in an enviable way, both its highs and lows, both its realities and fictions. MacFadden excludes nothing of importance from his consciousness, unlike other more pretentious poets, and you really get a sensation of knowing the guy.

Anne McLean:
Bawdy *Lil* A Diamond Gem

Lil
By Anne McLean
New Delta Books
Montreal: 1978
49 pp.

by Michael Cameron

The theme of the Wild West desperado has recently become a recurrent one in the arts. Clint Eastwood movies are booming, The Eagles' **Desperado** was a fine concept album about five years ago, and Michael Ondaatje's **The Collected Works of Billy the Kid,** an adaptation into poetry of the legend of William Bonney, won the Governor General's Award in 1971. There seems to be a growing intuition among artists that the wasteland of the Old American West is an appropriate locale for presenting observations on current life.

Anne McLean's first volume follows this trend and gives it a new twist. Combining poetry (poetic prose in the manner of Ondaatje's **Billy the Kid**), McLean answers the almost exclusively male world of westerns with a narrative poem from the point of view of a woman, a type of Diamond Lil character — bawdy, strong-willed, self-dependent, and full of vitality. Although it's an ambitious topic, McLean pulls it off brilliantly in what has to be one of the best volumes of poetry to come out of Montreal in a long time. There are beautifully brutal lyrics here, perceptive and witty meditations, and crackling dialogue, all in a style that is as accomplished as it is thoughtful.

The story is simple, mysteriously so. Lil works in a saloon in a town in "Atlas, Alta.", and the time is 1881. The town is mythical and is described as having only a saloon, a cemetery, and a telegraph office set on a desert plain. Here Lil waits for a former lover to return to fulfil her. Meanwhile, she makes her living by gambling, living off men's "donations", and helping sling drinks. A sexual interlude takes place between Slade, a gunslinger, and Lil, in which each comes to see the other as the enemy. Finally, the lost lover returns to town and Slade kills him. What happens then has to be read first-hand, since **Lil** is a mystery story as well as a narrative poem, and the ending explains much of what went before.

What is important about **Lil** is its lyricism and its psychology. It is an obvious parable, but the allegory is unobtrusive, so it works. It can be read on several levels — the mythical, the feminist, the dramatic — but none of these distract from McLean's very real poetic gifts:

My wet disarming Lil
burlesque lacy Lil
my loudmouthed brawny Lil
mad disproportionate Lil
my sweet doomed Lil, my Lil
with the unkempt voice of a desert bird
clamped to a long-dead sycamore branch
between futureless towns.

You get the impression after reading **Lil** that you've missed a lot of it: male-female symbols, private jokes, autobiography, and references to the folk legend of Diamond Lil in all its versions from Mae West to TV music hall shows. What is intriguing is why the returning "hero" seems so bland and gets killed so quickly. Was he real or a piece of Lil's imagination? Slade is a much more interesting character. All these things combine to make **Lil** one of those few first books of poetry that urge you to reread them.

For a relatively young poet (born in Montreal in 1951), McLean is admirably accomplished. Consider the following fine lines:

The desert waited behind him,
in the fragrant, unearthly calm,
like a woman holding a gun to his back.

The account of Slade and Lil making love is thrilling description:

Fingers curled around her throat
as he kissed her eyes / her hair
blacked half his face / a smile
like a suspicion / of a knifeblade pointing
in a hand across a dark space.
Unfolded / his whole purpose
slid toward an altar / dead centre
in a hushed frozen forest.
No sound / not even as snakes make
of breathing through skin.

Although there are patches in **Lil** that seem slightly overwritten, and a few portions which come across as muffled, **Lil** is on the whole, one of the rare books of poetry that merge sensuality and themes of violence through an elegant and precise sensibility. In short, a remarkable performance.

Anne McLean will be reading selections from **Lil** at **The Word Bookstore,** 469 Milton Street, on Wednesday, March 1st at 8 pm. Call 845-5640 for further enquiries.

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Sept. 16	Oct. 01	Oct. 08	Oct. 15	Oct. 29	—	—	Aug. 02	$329
Sept. 23	Oct. 08	Oct. 15	Oct. 22	Nov. 05	—	—	Aug. 09	$329
Sept. 30	Oct. 15	Oct. 22	Oct. 29	—	—	—	Aug. 16	$319
Oct. 07	Oct. 22	Oct. 29	Nov. 05	—	—	—	Aug. 23	$299
Oct. 14	Oct. 29	Nov. 05	—	—	—	—	Aug. 30	$299
Oct. 21	Nov. 05	—	—	—			Sept. 06	$299

ATHENS Tuesday night from Mirabel to Athens (Central)

DEPARTURE DATE	CHOICE OF RETURN DATES — LENGTH OF STAY SHOWN IN DAYS						LAST BOOKING DATE	PRICE
	15 days	22 days	29 days	36 days	43 days	57 days		
May 16	May 31	June 07	June 14	June 21	June 28	July 12	Apr. 01	$499
May 23	June 07	June 14	June 21	June 28	July 05	July 19	Apr. 08	$499
May 30	June 14	June 21	June 28	July 05	July 12	July 26	Apr. 15	$499
June 06	June 21	June 28	July 05	July 12	July 19	Aug. 02	Apr. 22	$499
June 13	June 28	July 05	July 12	July 19	July 26	Aug. 09	Apr. 29	$499
June 20	July 05	July 12	July 19	July 26	Aug. 02	Aug. 16	May 06	$549
June 27	July 12	July 19	July 26	Aug. 02	Aug. 09	Aug. 23	May 13	$549
July 04	July 19	July 26	Aug. 02	Aug. 09	Aug. 16	Aug. 30	May 20	$549
July 11	July 26	Aug. 02	Aug. 09	Aug. 16	Aug. 23	Sept. 06	May 27	$549
July 18	Aug. 02	Aug. 09	Aug. 16	Aug. 23	Aug. 30	Sept. 13	June 03	$549
July 25	Aug. 09	Aug. 16	Aug. 23	Aug. 30	Sept. 06	Sept. 20	June 10	$549
Aug. 01	Aug. 16	Aug. 23	Aug. 30	Sept. 06	Sept. 13	Sept. 27	June 17	$549
Aug. 08	Aug. 23	Aug. 30	Sept. 06	—	—	—	—	$549
Aug. 08	—	—	—	Sept. 13	Sept. 20	Oct. 04	June 24	$549
Aug. 15	Aug. 30	Sept. 06	—	—	—	—	July 01	$549
Aug. 15	—	—	Sept. 13	Sept. 20	Sept. 27	Oct. 11	July 01	$549
Aug. 22	Sept. 06	Sept. 13	Sept. 20	Sept. 27	Oct. 04	Oct. 18	July 08	$549
Aug. 29	Sept. 13	Sept. 20	Sept. 27	Oct. 04	Oct. 11	Oct. 25	July 15	$549
Sept. 05	Sept. 20	Sept. 27	Oct. 04	Oct. 11	Oct. 18	Nov. 01	July 22	$499
Sept. 12	Sept. 27	Oct. 04	Oct. 11	Oct. 18	Oct. 25	Nov. 08	July 29	$499
Sept. 19	Oct. 04	Oct. 11	Oct. 18	Oct. 25	Nov. 01	—	Aug. 05	$499
Sept. 26	Oct. 11	Oct. 18	Oct. 25	Nov. 01	Nov. 08	—	Aug. 12	$499
Oct. 03	Oct. 18	Oct. 25	Nov. 01	Nov. 08	—	—	Aug. 19	$469
Oct. 10	Oct. 25	Nov. 01	Nov. 08	—	—	—	Aug. 26	$469
Oct. 17	Nov. 01	Nov. 08	—	—	—	—	Sept. 02	$469

SPECIAL STUDENT FLIGHTS (SATA FLIGHTS)

Tourbec can reserve your SATA flight for you (Student Air Travel Association). Holders of the International Student Card have exclusive access to more than 600 flights to 60 different destinations in Europe, Africa and the Middle East. These are one-way tickets which offer you savings of 10-50% compared to regular fare. Come in and ask for the complete list of SATA flights or else request it by mail.

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These programs are prepared by the Israeli Student Travel Office (ISSTA).

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This includes two days in Jerusalem, three days in northern Israel, and four days near the Dead Sea, the Red Sea and Sharm-el-Sheikh.

PRICE: $219.00 (leaving from Jerusalem). This includes full board (except for Jerusalem: half board) the trip by motor coach, entry tickets for various sites, and the services of an experienced guide.

DATES OF DEPARTURE:
June: 2-6-9-11-16-18-20-24-27-29
July: 3-6-8-12-15-17-21-24-26-30
August: 2-4-8-11-13-17-20-22-26-29-31
September: 4

FIVE DAY SINAI SAFARI TOUR

This tour takes you through the Negev to Eilat on the Red Sea, then onto the Sinai itself by command car.

PRICE: $174.00 leaving from Jerusalem. The price includes transportation by motor coach and command car, all meals, camping equipment and the services of an experienced guide.

DEPARTURE: Every Sunday from 1st of March to the 31st of December.

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ב"ה

Chabad House
Lecture Series

Dr. Irving Block
renowed philosopher
and writer

Dr. Block is originally from Nashville, Tennessee; Vanderbilt University. Ph.D., Philosophy, Harvard
Professor of Philosophy at University of Western Ontario
Topic:
"The Philosophy of Good and Evil—Socrates-Maimonides-Today"
Date:
Saturday, February 25th
Time:
8:30pm
Place: Chabad House, 3429 Peel St.
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FILM

McGILL FILM SOCIETY (3480 McTavish; 392-8943)

Thu, Feb. 23: **Richard III** (1965 GB) d: Sir Lawrence Olivier. 75c.

Fri, Feb 24: **Marat-Sade** (1966 GB) d: Peter Brook. $1.00

CINEMA 5 (5560 Sherbrooke St West; 489-5559) admission $1.75

Thu, Feb 23: 7:00 **Young Frankenstein** (1974 USA) d: Mel Brooks. 7:15 **Where's Poppa** (1970 USA) d: Carl Reiner... 9:15 **Slapshot** (1977 USA)... 9:45 **La Grande Bourgeoisie** (1975 Italy) d: Mauro Bolognini.

Fri, Feb 24: **Harold and Maude** (1971 USA) d: Hal Ashby... 7:15 **Welcome to L.A.** (1976 USA)... 9:15 **O Lucky Man** (1973 GB) d: Lindsay Anderson... 9:45 **Barry Lyndon** (1975 GB) d: Stanley Kubrick... mid **The Rocky Horror Picture Show** (1975 GB)

Sat, Feb 25: 7:00 **Murder by Death** (1976 USA) d: Robert Moore 7:15 **Cousin, Cousine** (1976 Fr.) d: Jean-Charles Tachella... 9:15 **Seven Beauties** (1975 It.) d: Lina Wertmuller... 9:45 **Welcome to LA** (1976 USA) d: Alan Rudolph... mid **And Now For Something Completely Different** (1971 GB) d: Ian McNaughton

Sun, Feb 26: 4:00 **King of Hearts** (1966 Fr/ It) d: Phillipe De Broca... 7:00 **Welcome to LA** (1976 USA) d: Alan Rudolph ... 7:15 **The Rocky Horror Picture Show** (1975 GB)... 9:15 **The Inheritance** (1976 It) d: Mauro Bolognini... 9:45 **Murder by Death** (1976 USA).

Mon, Feb 27: 7:00 **Murder By Death**... 7:15 **Cousin, Cousine** ... 9:15 **L'une Chante, L'autre Pas** (1977 Fr) d: Agnes Varda... 9:45 **King of Hearts** (1966 Fr/ It)

Tue, Feb 28: 7:00 **King of Hearts**... **Cousin, Cousine**... 9:15 **L'une Chante, L'autre Pas**... 9:45 **The Clowns** (1970 It/ Fr/ Gr) d: Frederico Fellini.

Wed, Mar 1: 7:00 **The Way We Were** (1973 USA) d: Sydney Pollack... 7:15 **The Last Detail** (1973 USA) d: Hal Ashby... 9:15 **A Film about Jimi Hendrix** (1973 USA): d: Joe Boyd, John Head, Gary Weis... 9:45 **Quiet Days in Clichy** (1970 Den) d: Jens Jorgen Thorsen.

SEVILLE FESTIVAL (2155 Ste-Catherine St West; 932-1139) admission $1.99

Thu, Feb 23: 7:30 **Take The Money And Run** (1969 USA): d: Woody Allen 9:30 **3 Women** (1977 USA) d: Robert Altman

Fri, Feb 24: 7:15 **3 Women** ... 9:30 **The Spy Who Loved Me** (1977 GB) d: Guy Hamilton... 12:00 **The Best Of The New York Erotic Film Festival (1920's - 1970's).**

Sat, Feb 25: 7:15 **Young Frankenstein** (1974 USA) d: Mel Brooks 9:30 **The Spy Who Loved Me**... 12:00 **200 Motels** (1971 GB) d: Frank Zappa.

Sun, Feb 26: 5:00 **Young Frankenstein**... 7:00 **The Spy Who Loved Me**... 9:15 **Casanova** (1976 USA/ It) d: Frederico Fellini.

Mon, Feb 27: 7:00 **New York, New York** (1977 USA): d: Martin Scorsese... 9:45 **The Spy Who Loved Me.**

Tue, Feb 28: 7:15 **The Spy Who Loved Me**... 9:30 **New York, New York.**

Wed, Mar 1: 7:00 **Valentino** (1977 USA) d: Ken Russell... 9:30 **Nashville** (1975 USA) d: Robert Altman.

MUSIC

RISING SUN (286 Ste Catherine St West; 861-0657, 486-9889)

Feb 21 - Feb 26: Sunny Land Slim

Feb 28-Mar 5: Sonny Terry and Brownie McGee

YELLOW DOOR COFFEE HOUSE (3625 Aylmer; 392-4947)

Feb 23-Feb 25: Penny Lang

Feb 27-Mar 1: Zander Ary

Feb 26: **Children's Concert** - 1:30 pm, admission $1.00 children, $2.00 adults.

McGILL UNIVERSITY, Douglas Hall (3851 University St; 392-8950)

Feb 24-25: **The Original Sloth Band.** admission $2.50 Tickets at Sadies, The Yellow Door, The Montreal Folklore Center.

CONCORDIA UNIVERSITY, Loyola Chapel (7141 Sherbrooke St West; 285-2600)

CBC-Concordia University Sunday Afternoon Free Concert Series - **Feb 26:** A festival of works by Edvard Grieg performed by soprano Joan Patenaude, with Mikael Eliasen and Charles Reiner on piano.

CAFE CAMPUS (3315 Queen Mary Rd; 735-1259)

Feb 27: Bal Mardi Gras Zacharie Richard. admission $4.00.

SAIDYE BRONFMAN CENTRE (5170 Cote Ste Catherine Road; 739-7944)

Feb 23-28: The Big Band of the Saidye Bronfman Centre

McGILL UNIVERSITY, Pollack Concert Hall (555 Sherbrooke St West)

Feb 24. **The McGill Symphony Orchestra** - conducted by Uri Mayer, soloist Och Shin, piano; Lois Watson, soprano; works by Brian Cherney, Ravel, Elgar and Janacek. 8:30 pm **FREE.**

SALLE CLAUDE CHAMPAGNE (200 Vincent D'Indy)

Feb 24: **Musica Camerata Montreal** - in a program of works by Brahms, 8:30 pm. tickets available free at La Maison de Radio Canada (1400 Dorchester East; 285-2690).

THEATRE

CENTAUR THEATRE (453 St Francois Xavier, Old Montreal; 288-1229)

Feb 21-Mar 12: **Toronto,** by David Fennario. Tue to Sat 8 pm, Sun 7 pm, matinees Wed 1 pm, Sat 2 pm.

LE THEATRE DU NOUVEAU MONDE (84 Ste Catherine St West; 681-0563)

La Cruche Casse through March 4 Tues to Fri 8 pm Sun 7 pm, Sat 5 and 9 pm.

LE THEATRE DU RIDEAU VERT (4664 St. Denis; 844-1793)

Candida by George Bernard Shaw through March 11.

continued on page eleven...

History
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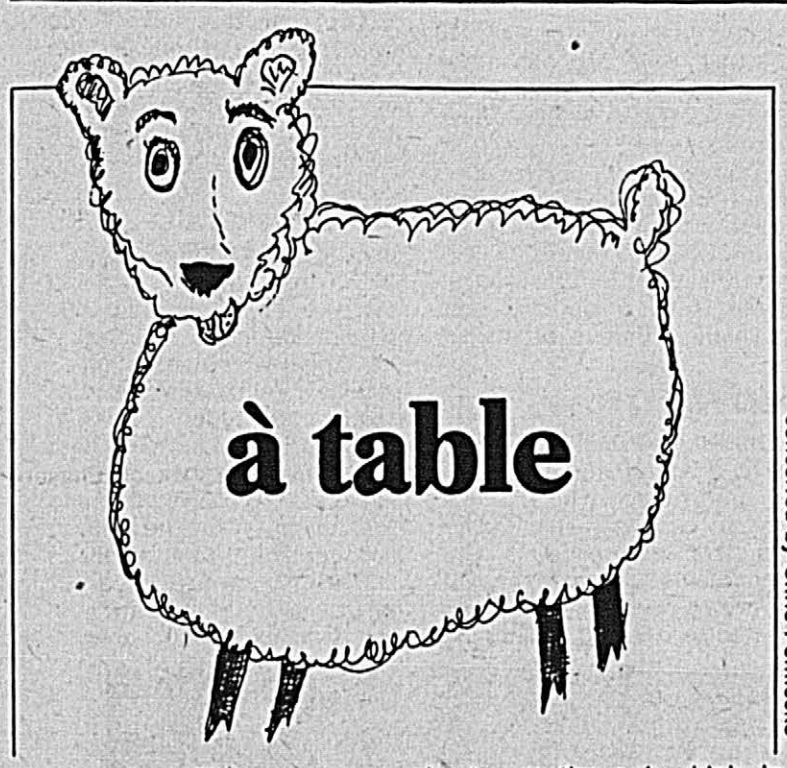
Lambda Chi Alpha fraternity

McGill Film Society Presents:

Sir Lawrence Olivier's
Thurs. Feb. 23
RICHARD III
FDA 7:00 & 9:30 75 cents

Fri. Feb. 24
MARAT-SADE
L-132 7:00 & 9:30 $1.00



conceived by Chris Pomiecko

by Mary Lynn Fiske

January 25 was Robbie Burns Day, the birthday of Scotland's national poet. The "Mac's" observe the day by wearing kilts, feasting and dancing, and by singing Burns' most famous songs, such as "Sweet Afton", "The Banks o'Doon", and "Auld Lang Syne."

Traditional fare for the evening dinner is, of course, Haggis. Made from sheep lungs, heart and liver, this dish prompted someone to say: "What the rest of the world throws away, the Scots savour." The dish is considered a great delicacy, since a sheep only has one heart and one liver. Liver and hearts can be obtained from most butcher shops, usually priced between 89 and 99 cents a pound.

Certain variations may be more convenient. For instance, traditionally the whole mixture is poached in a sheep's stomach. However, steaming in a pyrex works very well (or in a double boiler). Also, the sheep can be replaced by beef, and two variations of Haggis are given below.

There has always been and will continue to be great controversy over what is to be drunk with the meal. The **Larousse Gastronomique** declares the proper drink to be whiskey, while Dame Flora MacLeod of MacLeod said claret was the only drink in Scotland worthy of such a meal. Lacking either, a glass of water will do.

HAGGIS (traditional)

1½ lb. of sheep's lungs
3 lb. lamb's liver
1 lb. lamb's heart
3 ⁄ 4 lb. coarse oatmeal
3 ⁄ 4 lb. beef suet
3 ⁄ 4 lb. chopped onions
1 whole ground nutmeg.

Cut the lungs, liver and heart in large pieces and blanch in boiling water. Refresh in cool water, then put through the meat grinder, along with the suet.

Saute the onions, and mix ingredients together. Season with nutmeg, and salt, pepper and chopped parsley to taste.

Thoroughly wash out a sheep's stomach and stuff with mixture. Poach in boiling salted water for two hours.

Serves 10 to 12.

HAGGIS (modified)

1 beef heart
½ lb. beef liver
½ lb. suet, minced
1 lb. coarse oatmeal
3 onions
salt and pepper

Boil heart and liver one hour or until tender. Put these and the onions through meat grinder. Add suet, oatmeal, and enough stock to moisten. Steam 1½ hours in a double boiler.

The Producers:

Chris Pomiecko

Bruce Stark

Maggie Gosselin

Barbara Glover

Gail Heimann

Ted Mason

Marcy Plotnick

Notice: Weekly elections will be held on Wednesday, 8 March at 5 pm. All candidates must make their intentions known to the present editor, by Wednesday March 1st. Each person running for the post must have the signatures of two-hundred unrelated people, and write a 500 word essay entitled "Why I Want To Be Weekly Editor.

continued from page ten...

VANIER COLLEGE, Snowdon Campus auditorium (5160 Decarie Blvd; 333-4079)

Feb 24-25: Mrs. Schneiders Son, Bits of Lenny Bruce, 8 pm.

PLAYERS' THEATRE (3480 McTavish; 392-8926 or 392-8989)†

The Winter's Tale, by William Shakespeare, directed by Barbara Bellafiore. to Sun, Feb 25 and Mar 1 to Mar 5, 8 pm, students $1.50.

TNMQ (4459 St. Laurent; 526-9847)

The Alexander Solzhenitsyn Project, adapted and directed by Alexander Hausvater, Feb 28 to Mar 12, Tues to Sun 8:30, matinées Thurs March 2, Fri Mar 3, Tues Mar 7 and Thu Mar 9, at 7 pm.

ART

SIR GEORGE WILLIAMS ART GALLERY (1455 De Maisonneuve Blvd Ouest; 879-5917)

Through Feb 28: **Michael Thompson** - Paintings and Drawings, in Gallery 2.

OPTICA CENTRE FOR CONTEMPORARY ART (451 St Francois Xavier, 288-2419)

Through March 10: **Kelly Morgan,** Travaux en Acier.

MONTREAL MUSEUM OF FINE ARTS (3400 avenue du Musée; 285-1600)

Through to March 19: **Alfred Stevens,** Nineteenth Century Belgium Painter.

Through to March 5: **Franjisek Kupka** (1871-1957), paintings and drawings including the gouache "Steel Drinks".

McCORD MUSEUM (690 Sherbrooke St West, 392-4778)

Through to March 6: **Mount Royal, Montreal,** Photographs, and drawings (1556-1977)

DANCE

UNIVERSITY OF VERMONT (Burlington Vermont; 802-656-3418)

March 1: **Eliot Feld Ballet,** 8 pm, Memorial Auditorium.

MISCELLANEOUS

THE WORD BOOKSTORE (469 Milton)

Wed, Mar 1: **Anne McLean,** reading from her poetry, at the launching of her new book **LII.**

McGILL UNIVERSITY, Arts Council Room 160

Feb 27: **Brian Friel,** Irish Playwright, reading from his new play, **Faith Healer** - 8 pm

dRags...

continued from page six

original purchase by buying other lots from various dealers and collectors. He moved the entire outfit to Montreal, about three years ago. Since then **dRAGS** has flourished, a favourite with all kinds of people, from frantic theatre people looking for just that particular costume, to the free-wheeling college student who wants to borrow a bit from the past to spice up his or her present life.

Speaking of "borrowing", **dRAGS** arranges rentals as well as sales. They will also sometimes consider an exchange system, so, if you feel like dressing in style to go catch a run of **The Last Tycoon** or **Gone With the Wind,** just spirit off Grandma's old whalebone corset, and trot on down to **dRAGS,** 440 Place Jacques Cartier, 6th floor buzzer. Go to the square and look up, and we promise you you'll see **dRAGS** looking down.

Ear...

continued from page seven

it (some parts of it I love), and I think I'll like it better and better.

What initially put me off was lead singer David Byrne's whining atonal voice, and the apparently primitive and flimsy sound of the instruments.

But slowly one is caught by the quirky lyrics and subtle cleverness of Jerry Harrison's and Byrne's electric guitar interplay. Immediately captivating, however are the songs "Psycho Killer" and "Pulled Up".

Besides, if you can't imaging how anyone can sing: "Now that I can release my tension / Let me make clear my intentions / Girls ask: can I define decision? / Boys ask: can I describe their function?", listen to this album several hundred times and you'll find out.

Today

Centre for Northern Studies and and Research:
Northern Films. The Arctic Islands - A matter of time. Rm 45 Burnside Hall, 12:30 - 1:30

McGill Players:
McGill Players present **THE WINTER'S TALE,** by William Shakespeare, tonight, March 2 - Sunday, March 5, at 8:00 pm, at the Players' Theatre, 3rd floor Union. For reservations call 392-8926 or 392-8989.

Greenpeace presents a Whale of a Show:
An exposition exploring Man's effect on the ecosystem will be presented in Union 107-108 from 10-4, today until Friday. For information phone Greenpeace McGill at 392-8911.

Multiple Sclerosis McGill:
Tickets are now on sale at Student Union, Burnside Hall, McConnell Engineering, Gym, McIntyre. Tickets 50c.

Arts and Science Students:
Pick up your VERIFICATION FORM from the Student Affairs Office, Dawson Hall, between today and Friday, February 24. Bring ID card.

Student Senators & Governors:
Deadline for nominations is today at 4:30 pm. Nomination Forms should be submitted to Ms. Despres in the Students' Union office.

McGill Film Society:
Tonight, RICHARD III, at 7 and 9:30 in FDAA Admission: 75c. Directed by and starring Sir Lawrence Olivier.

MBSU-Greenpeace Lunchtime Film Series:
Today at about 12:20, room S1 ⁄ 3 of the Stewart Biology Building: see "Atonement", a 1-hr. film of wildlife experts' efforts to preserve endangered species, plus (if time permits) "Sealsong", a film on seals which includes some underwater photography. Admission free: everyone welcome.

McGill Camera Club:
Darkroom for Camera Bugs available. Camera Club sponsoring Open House this week before beginning operations Monday. Today from 10 to 1, and from 3 to 6 (tomorrow all day!) Room B02 in the University Centre. Come see facilities, learn operating procedures, and reserve darkroom time for next week.

French Language Centre:
"Club de midi. Free practice in French conversation, at any level, with francophones. Centre de Langue Française, 3438 McTavish, basement. 12 - 3 pm daily."

Values: a Thursday night discussion group:
Tonight: "Small is beautiful." 8:30 pm, Newman Centre, 3484 Peel St. Tel: 392-6711.

What do Protestants believe?
First of a series of workshops given by Mrs. Ruth Syme, from a Presbyterian perspective. Thursday 23 February, 7:30 pm, at the Newman Centre, 3484 Peel St. Tel: 392-6711.

Auditions:
For **Gallows Humor,** a black comedy by Jack Richardson, Morrice Hall 200 4-5:30. All upcoming actors and actresses welcome. Directed by Mitch Beer Tel. 849-8960.

Political Science coffee hour:
All PoliSci students invited to attend. Leacock 425 from 3:30 until 5:00.

McGill Figure Skating Club:
Meeting at 3:20 pm in Winter Stadium dressing room. All members and any interested people invited.

Faculty of Music - free concert:
Recital Room C209 1 pm: Mixed chamber Ensembles, Brass Quintet, String Quartet, Trio for piano and Srings. Works by Harris, Mozart, Smetana.

Co-ed Residence Pub:
Come on up to the DETOUR tonight and do some drinking for a change 10 to 1:30 in Bishop Mountain Hall. A Happy Hour (beer 3 ⁄ $1.00) will be held until 11:30.

McGill Outing Club:
Open meeting featuring a spectacular climbing film, "Roraima - The Lost World", 7:30 pm rm 107 of the Union Building; also nominations for next year executive, free refreshments.

Savoy Society Rehearsal:
Tonight at 7 pm for the guys and 8:30 for the girls. The cat-o' nine-tails and a dungeon cell await those who don't show up.

Fencing Club:
All members please attend tonight's important practice. At 9:00 pm we are going to play innertube waterpolo. Make sure you bring a bathing suit.

Attention

There will be a general meeting for all McGill students next Tuesday at 1 pm in the Union Ballroom (3rd floor). Discussion will centre on the government's recent decision to implement differential fees for foreign students.

This meeting should interest both Canadian and foreign students.

Body Politic
Gay Liberation Journal

Quagmire...

continued from page 1

The Senate committee was to be set up by student senators, however it never got off the ground despite two appeals in the **McGill Daily** which stressed the importance and urgency of the matter.

Earlier this year, the Students' Council decided to establish a similar committee to make recommendations for constitutional changes, to be voted on in the March referendum. This committee, comprised of **Daily**, Council and student reps, began meeting in January and will finalize their recommendations today.

Parallel Committee

Yesterday's University Senate meeting voted to create a parallel committee to investigate **Daily**-Council relations. Disregarding StudSoc President Terry Reed's objections, Senate appointed student senator Kenneth Quigley to organize the committee.

Daily Editor Daniel Boyer commented that he was pleased to see that so many people seemed to care about the **Daily** and its problems, however failed to see how two committees could do a better job than one.

"Senate is notorious for being slow," he explained. "It took them a year to give the Society back to students, it took them a year to remember they wanted a committee in the first place, it will probably take them another year before their committee meets." Boyer concluded that **Daily**-Council problems were too urgent to accommodate Senate's laxity. "In any case, I don't see why Senate is so anxious to get involved in students' affairs."

Suffrage...

continued from page 1

for impeaching student coun- the position with the VP Internal or External. Wiener says that clause is in the amendments so that Council will not be compelled to call a by-election if the president resigns near the end of his term. That amendment is open to further change. The whole packet will be reviewed this weekend in preparation for its presentation to Council.

MCM...

continued from page 1

saying for three years: a government must permit public participation in the preparation of a capital works programme.

Michael Fainstat, MCM's financial critic, added that from 1975 to 1980, Montreal's debt will have undergone a 91% increase — from $772 million to $1.38 billion — due, he said, to unaccountability and financial mismanagement on the part of the Drapeau administration in such areas as capital works.

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Israeli
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FOLK DANCE
Marathon

Prizes will be awarded for endurance, best dancers, best fakers & best couples!
This folk dance event of the year is being held in honour of Israel's 30th anniversary.

Date: March 4
Dance the hours away from 7 pm - 2 am
Place: McGill Student Union
3480 McTavish

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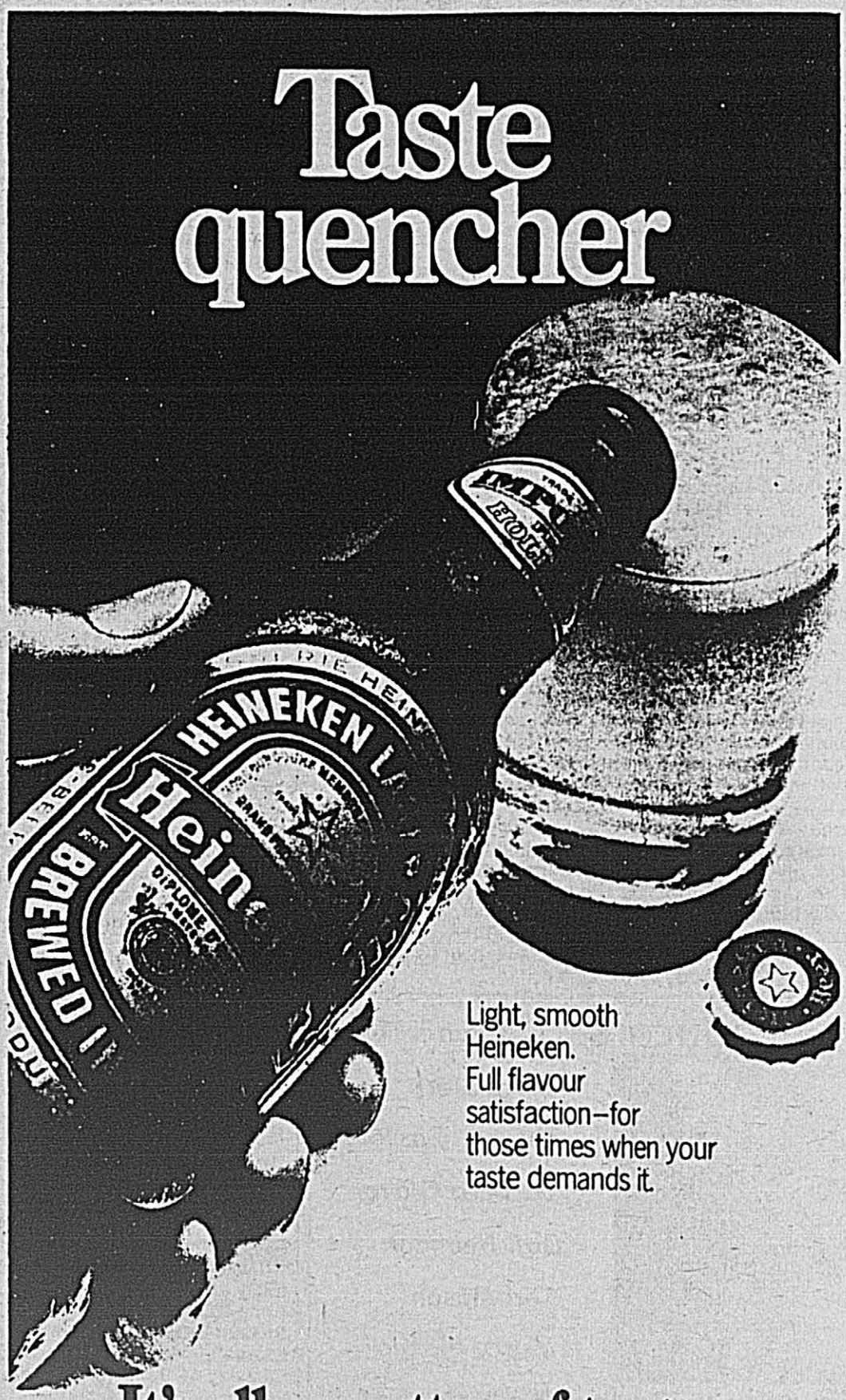

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